

FLASH

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A SUPPLEMENT TO SIDELINES

Wednesday, November 3, 1999



**Wanna know what it's like to be John Malkovich?
Indie actress Catherine Keener knows
and she'll tell you....if she wants to.**

SIDELINES

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In this issue

- Page 3 Jared Wilson tells you why the new film by Martin Scorsese, "Bringing Out the Dead," gives us a view of psychotic New York. The film, which stars Nicolas Cage, is the latest work by one of America's greatest living movie directors. But is it worth seeing?
- Pages 4 She's been a respected actress in independent films for years, and now she may finally be recognized. Her name is Catherine Keener, and she can be found in the new Spike Jonze film "Being John Malkovich."
- Page 6 Looking for some live entertainment after hours? Check out our concert list for some of the area's best bands. One event this week: George Clinton brings his Parliament Funkadelic to 328 Performance Hall in Nashville.
- Page 7 Video games can be a great way to pass your free time. Brad, the FLASH video game expert, fills you in on what to expect from the new game "Grand Theft Auto 2." Also, find out what to expect from the new Rage Against the Machine album.
- Page 8 What's your sign? Find out what the stars hold for you this week in your horoscope.

Quote of the week

"The truth is; everyone blames somebody else."

*-Justin Stewart
(Flash designer)*

'The House on Haunted Hill' a waste of talent and money

NATURAL TALLENT



Aaron Tallent
Staff reviewer

When a film does not receive a pre-release screening for critics, it is usually because the studio is not pleased with the film. By not showing the film to critics, the bad reviews will not be out until after the film has had a chance to make money its opening weekend.

After seeing "The House on Haunted Hill" this weekend, I can understand why it did not receive a pre-release screening as well. The studio was very

smart in not screening the film. It will probably have a strong box-office intake since it was the only film released on Halloween weekend.

The film opens in the 1930s, where a mad scientist in a psychiatric ward is performing extremely sadistic acts on his patients. The patients begin to riot and a fire breaks out. All but five people are burned to death in the fire.

Sixty years later, the place is still haunted and avoided. It is avoided until Stephen Price (Geoffrey Rush), an eccentric amusement park owner, decides to throw a birthday for his equally perverse, but cruel wife (Famke Janssen, Xenia Onatop in "Goldeneye").

Price also invites five down on their luck guests to make the party more interesting. He will

pay Eddie (Taye Diggs), Sara (Ali Larter, the girl with the whip-creamed bikini in "Varsity Blues"), Melissa (Bridgette Wilson), Dr. Blackburn (Peter Gallagher) and Wilson ("Saturday Night Live's" Chris Kattan) \$1 million each if they can stay the night in the house.

The game and party is all in fun to Price who is treating the house like one big amusement park. When people start disappearing, however, Price and company realized they got more than they bargained for.

With poor scriptwriting and characters no one cares about, it is easy to see why "The House on Haunted Hill" is a dud. The film is also sadistic in its approach. When a film makes its viewer see dismembered heads, chest incisions, rapes,

pencils going through necks and other gruesome acts, it could at least offer a likable character or clever story.

"The House on Haunted Hill" does have a good cast, but the film wastes them. Nobody in this film is ever going to look back on this film with a great deal of pride. For Geoffrey Rush, this an embarrassment to a fine body of work that includes "Shine," "Elizabeth" and "Shakespeare in Love."

The film's producers, Robert Zemeckis and Joel Silver, are used to making grade "A" work. With this film, Zemeckis reaches a personal low. As for Silver, well, he produced "The Adventures of Ford Fairlane." You can't sink much lower than that.

The cast of talented actors and slick production by Zemeckis and Silver make "The House on Haunted Hill" a low-grade horror film with a decent budget and good actors. In others words, it's a waste of money and talent.

On a final note, I was bothered by the amount of children under the age of 10 who were brought to see the film. Gruesome horror films are not healthy viewing for people who are having to cope with the fact that Santa Clause is not real.

STARS: (out of four) * or *** if you think Friday the 13th was robbed at Oscar time



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'Dead' a view of psychotic New York

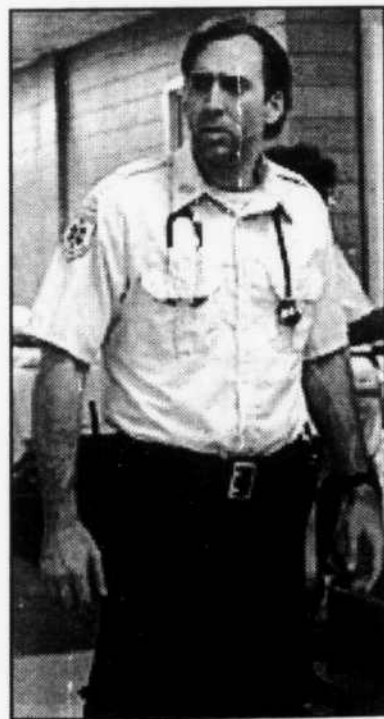
THE MOVIE GUY

Jared Wilson
Staff reviewer

Two of my favorite directors also happen to be, arguably, the two best directors in cinema. Both are elder statesmen in the American auteur tradition and both have a love-hate relationship with New York. I'm referring, of course, to Woody Allen and Martin Scorsese. But while Allen has always played up "New York as neurotic" for comic effect, Scorsese has always played up "New York as psychotic" for tragic effect.

Their respective masterpieces — Allen's "Manhattan," "Hannah and Her Sisters," and "Annie Hall," and Scorsese's "Taxi Driver," "Raging Bull" and "Goodfellas" — vividly reflect their contrasting metropolitan visions. Perhaps this is most clear in "New York Stories," in which they both have a segment in a trilogy (the third belongs to Francis Ford Coppola). Allen's "Oedipus Wrecks" is an absurdist Jewish mother ghost story and Scorsese's "Life Lessons" is a poignant portrayal of an artist's life and work.

It is clear that when Allen



Nicholas Cage

sees New York, he sees a living character, a comic foil. When Scorsese sees New York, he sees an apocalyptic wasteland. In "Taxi Driver," Robert DeNiro's Travis Bickle is crazy enough to believe he can save souls by killing people. In Scorsese's latest, "Bringing Out the Dead," Nicolas Cage is crazy enough to believe he can save souls by saving lives.

Cage plays a paramedic short on sleep and haunted by the ghost of Rose, a young girl he couldn't save a few months earlier. He hasn't had a "save" since then. In one scene, he and his partner help a lady delivering twins in her bed. His partner, Tom Sizemore (whose name may be prophetic — he gets larger in every movie he appears in), lifts high a crying newborn. Cage holds a lifeless baby, and he immediately begins mouth-to-mouth, a procedure he says he's only performed once before.

There are lots of religious undertones in "Bringing Out the Dead," a Scorsese staple. But stripping Jesus of his divinity in "The Last Temptation of Christ" may have helped cool off the director's Catholic guilt. The resurrection leitmotif is scattershot, used to plug holes or initiate a particular sequence. They rarely make sense, and Scorsese offers no attempts at tying them into the film's narrative.

Cage meets Mary (Patricia Arquette), the daughter of a cardiac arrest victim Cage delivers to the hospital, and a lukewarm romance ensues, but it is obvious he's wanting to "save" her to redeem himself from Rose's death. There are also plenty of vivid supporting characters. John Goodman is an egocentric glutton who thinks nothing of grossing out over a victim in front of the man's family. Ving Rhames plays the sinner prone to religious banter, which is becoming a

bit of a stereotype character with L.L. Cool J in "Deep Blue Sea" and Ice Cube in "Three Kings" doing the same basic schtick. Latin crooner Marc Anthony plays a crazed homeless man Cage's medic alternately wants to heal and hurt.

"Bringing Out the Dead" marks Scorsese's fourth collaboration with screenwriter Paul Schrader. Their first three were "Taxi Driver," "Raging Bull," and the infamous "Last Temptation," and with "Dead" it appears they're simply going through the motions. Scorsese paints New York streets in bloody neon, and as the ambulance makes its way into the city's gothic underworld, Cage's voice-overs reveal his inner thoughts about the roving ghosts on the sidewalks and in the alleys. Sound familiar? That's because Schrader and Scorsese did it before with "Taxi Driver," and they did it more effectively.

"Dead" lacks the punch of Scorsese's earlier works. His characters here are all perfect for a stellar drama, but he underplays the tragedy. The final scene, where Cage attempts a rescue of a drug dealer impaled on a fence is anticlimactic and its message of forgiveness, redemption, and responsibility are nearly lost in a haze of downplayed emotions and overplayed effects.

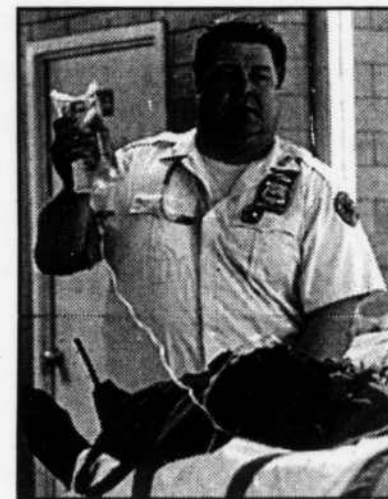
The imagery is the real star of "Bringing Out the Dead," because, while Scorsese may have taken a misstep in his storytelling efforts, this film does indicate his photographic genius. His placement is unique, and just as actor Cage can move seamlessly from deadpan dopey to lunatic grimace, director Scorsese can flip, rotate, tumble, fast-forward, and zoom his camera to dizzying



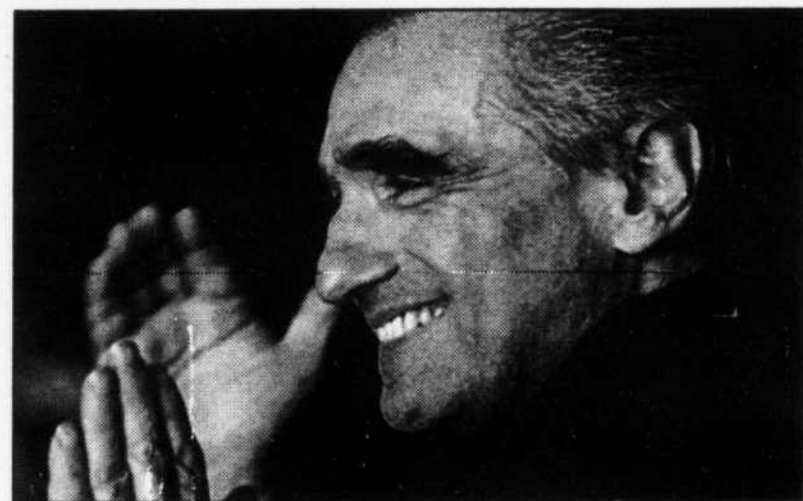
Patricia Arquette and Nicholas Cage



Ving Rhames



John Goodman



director Martin Scorsese

effect. It is unfortunate that "Dead"'s style triumphs over its substance.

Whatever happened to our elder statesmen? They seem to have switched motivations. Woody Allen's films have grown progressively caustic, while Scorsese's have become softer. With "Deconstructing Harry" and "Celebrity" we see an older, more bitter Woody. With "Kundun" and

"Bringing Out the Dead" we see a kinder, gentler Marty. Now, I'm all for kinder and gentler, but Scorsese ought to leave the verbose introspection to he who does it best — Allen (if he'll get back to it) — and get himself back to proving he's America's greatest living director.

My grade: C+

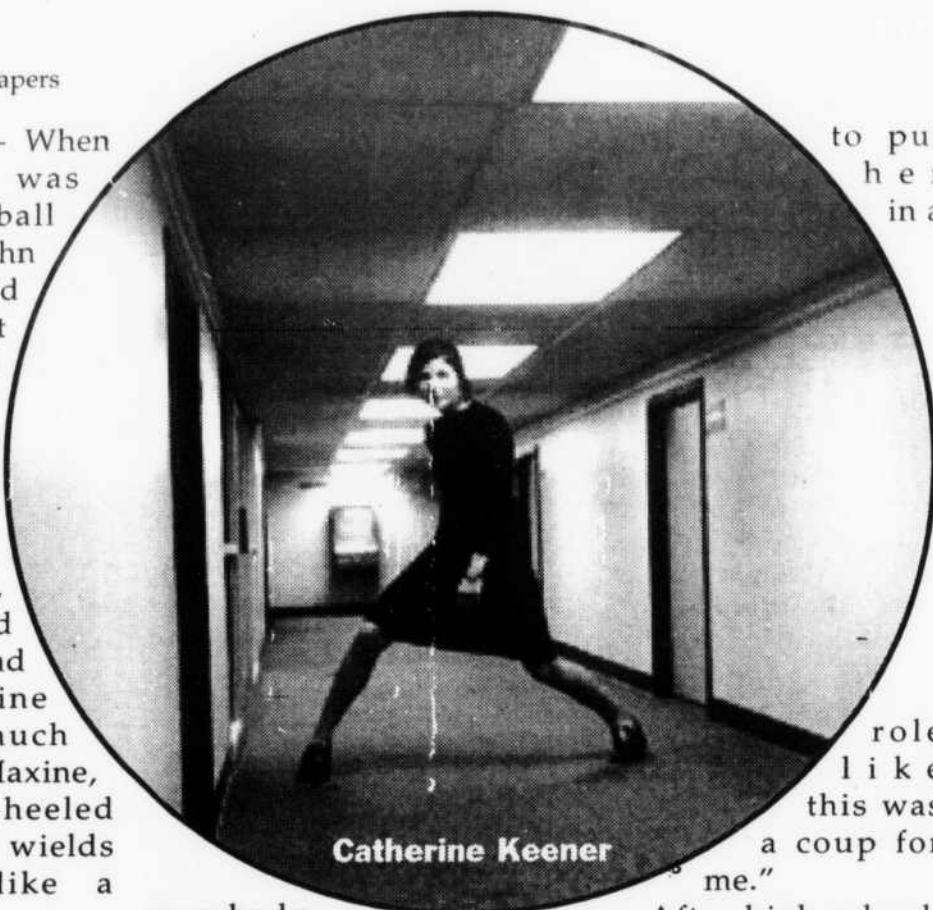
'Actress' finally may get recognition

by Rene Rodriguez
Knight-Ridder Newspapers

NEW YORK — When Spike Jonze was making the oddball fantasy "Being John Malkovich," he did something most directors would consider an act of lunacy: He cast bombshell Cameron Diaz in the role of Lotte — a frumpy, mousy, bedraggled housewife — and gave Catherine Keener the much flashier part of Maxine, a high-heeled Machiavelli who wields her hemline like a weapon.

"When I met Keener, I was trying to find someone who could totally control the situation while being totally cool and casual," Jonze says. "There's something so casual — but still all-knowing — about her. It would be very easy to play Maxine in a very curt way. But she does it in a way that you somehow like her."

Even Keener herself was skeptical. "I thought Cameron was physically more appropriate for the part, and I was physically more appropriate for Lotte," the self-deprecating Keener says. "That's really shallow of me, I know, but it's true. I don't have the goods to do that! But Spike really helped me through that stuff, because I had doubts. It was hard for me to imagine I could inhabit a character who could manipulate



Catherine Keener

everybody like that." But inhabit it she does — in a wonderfully funny, authoritative performance that, if the movie clicks with mainstream audiences, should finally bring Keener the recognition she deserves.

Once shunned by Hollywood for not fitting the stereotypical leading lady mold, the Miami-born Keener took an alternative route to success, carving a niche for herself in independent films with a series of diverse, engaging performances that have made her one of the film industry's best-kept secrets.

"Catherine is an amazing and underappreciated actor in Hollywood," says Michael Stipe, who co-produced "Being John Malkovich." "To be able

After high school, Keener moved away to Norton, Mass. to attend Wheaton College, an all-girl liberal arts school, where she majored in English and history. In her sophomore year, she was shut out of a photography course and

"I don't do a lot of press and stuff like that, only because — ugh, let's face it, who wants to?"

took a theater ensemble class instead, where the teacher cast Keener in a production of "Uncommon Women and Others."

"I wanted to assist her in directing, because I thought directing was really interesting," she says. "I was mortified to have to do it, because I didn't know how to act. But I ended up doing it, and was encouraged by both the experience and other people to continue doing it. I never knew

to put what it was like to be on her stage and hear an audience laugh at something that came out of your mouth. It was so much fun."

By the time she graduated from college, Keener had performed in a number of plays and participated in a summer-long intensive filmmaking class at New York University. Still, acting wasn't even a career option for her. "I still felt like a Miami girl, and growing up there was so far removed from the movie business, I never even thought of pursuing it and making a living from it." Instead, she moved to New York to work as an intern at the Hughes-Moss casting agency, which led to a job offer in L.A. to work with casting director Gail Eisenstadt. "I was her assistant, and we became

very close friends," Keener said. "About a year and a half later, she

was diagnosed with lung cancer. Toward the end of her life, she asked me, "What are you going to do with your life?" And I didn't know. I told her that I had acted in college, and she was incredibly encouraging and told me to pursue it." Eisenstadt, who was casting the 1986 Rob Lowe-Demi Moore vehicle "About Last Night" at the time, gave Keener a bit part in the film (the waitress who starts a drinking contest

between Lowe and Jim Belushi).

"Gail made sure I had a line — "Go! Go! Go!" — so I could get my Screen Actors' Guild card," Keener says. "She also got me my first agent. Then shortly thereafter, she passed away." Work began to trickle in: A pilot for the CBS series "The Alan King Show," a few episodes of the Pat Morita cop show "O'Hara," low-budget flicks like "Curse of the Corn People" and "Survival Quest."

"I was terrible," Keener says, laughing. "I was so bad! Thank God those shows are not on the air anymore. On "O'Hara," I played a little cop sidekick named Cricket. I didn't know what I was doing. I did 10 episodes, and then they recast. I got fired,



in "Being John Malkovich"

she deserves

essentially." Still, some good came out of all of it. It was on the set of "Survival Quest" that she met actor Dermot Mulroney (the object of Julia Roberts' affection in "My Best Friend's Wedding"), whom she eventually married. And the experience on "O'Hara" was so humbling, it made Keener go back to school and study acting professionally.

"I didn't work for a while, which was probably the best thing that had ever happened to me," she says. The drought ended with more TV work, including an episode of "Seinfeld," on which she played Jerry's girlfriend, and small roles in feature films like "Backtrack" and "Switch." Still, the steady gig Keener sought continued to elude her.

"I tried to get jobs on TV all the time, but I got rejected constantly," she says. "I heard I wasn't sexy enough, or pretty enough. I heard that I was too 'hard.' It didn't bother me, because the business is so arbitrary anyway. It's completely subjective. That's just the way it was."

It was in 1992, when the American independent film scene began to thrive, that Keener found her niche. Director Tom DiCillo cast her in his first film, "Johnny Suede" (best known for being Brad Pitt's first starring role) and then again in "Living in Oblivion," his satire of

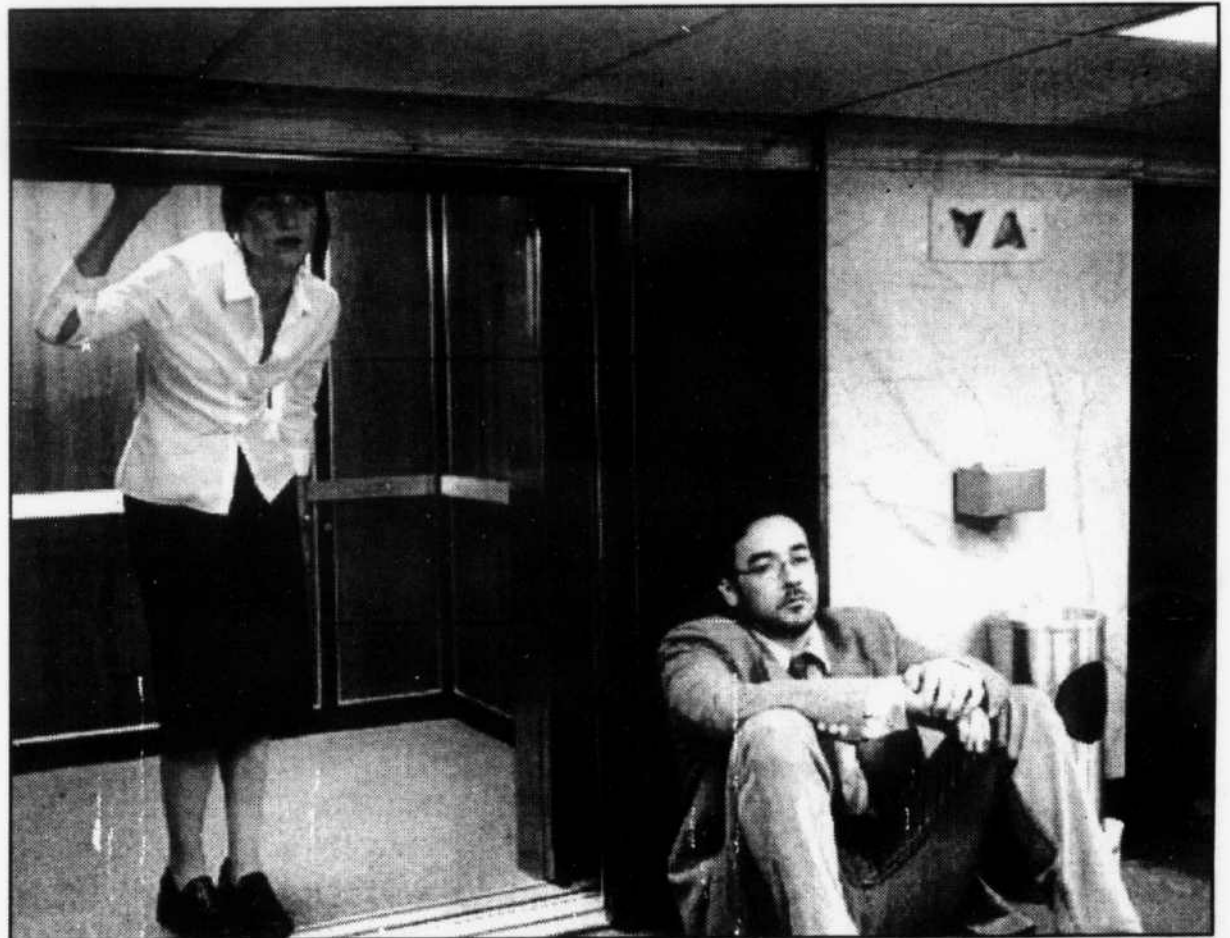
independent filmmaking that has become required viewing in film schools everywhere.

Keener says that making movies like "Living in Oblivion" was a unique experience for her "in that it was so much fun, and I wasn't embarrassed to be a part of it," she says. "It was great to be able to feel good about my work. Actors will say this a lot, but it's really true: All we can enjoy is the experience of making the movie, because we rarely have anything to do with what comes out after. So that's what I keep trying to repeat."

And that's what Keener has done, concentrating mostly on independent films ("Walking and Talking," "Your Friends and Neighbors") with an occasional foray into big-budget Hollywood fare ("Out of Sight," "8MM"). That has allowed her to keep a low profile, and anonymity is something she cherishes. "I don't do a lot of press and stuff like that, only because — ugh, let's face it, who wants to?" she says. "I'm not in big movies, but the movies that I am in now all have big stars in them, so they have to do more press than I do. That's part of my grand plan. It's a much more preferable a life for me. You want your private life to remain private. And I'm guarded anyway. I've told you too much already!"



Cameron Diaz and Keener in "Being John Malkovich"



Keener and John Cusack in "Being John Malkovich"



The Skinny



Who's playin' where and what's goin' down

Wednesday, Nov. 3

- Penny beer is available till midnight at 527 Main Street
- Buddy and Julie Miller open for Cry, Cry Cry (Dar Williams, Richard Shindell and Lucy Kaplansky) at the Bluebird Cafe in Nashville.
- "Twelve Angry Men" will be performed by the Tennessee Repertory Theatre through Nov. 6. Student tickets are \$12, and \$5 rush student tickets are available 30 minutes before each show. The Wednesday show is at 6:30 p.m. Tickets are available through Ticketmaster.

Thursday, Nov. 4

- Faces, 2111 E. Main St., hosts Jerry V's Breakfast Club, a '70s and '80s retro dance party, every Thursday night. The \$5 keg party is from 6 until 11 p.m. and \$1 drafts are from 11 p.m. until midnight. For more info, visit www.geocities.com/jerry9393/faces.html
- Buddy and Julie Miller open for Cry, Cry Cry (Dar Williams, Richard Shindell and Lucy Kaplansky) at the Bluebird Cafe in Nashville. Reservations can be made for this and other shows by calling 383-1461.

"Twelve Angry Men" will be performed by the Tennessee Repertory Theatre through Nov. 6. Thursday, Friday and Saturday night shows are at 7:30 p.m. Tickets are available

Friday, Nov. 5

- George Clinton and Parliament Funkadelic play 328 Performance Hall in Nashville at 8 p.m. Tickets are \$25 and available at Ticketmaster outlets.
- Penny beer is available until midnight at 527 Main Street
- A ladies' island beach party will be held at Faces. There is no cover for women. Cover is \$4 for men.
- Schuyler, Knobloch and Schlitz perform at the Bluebird Cafe in Nashville.
- The Mike Plume Band and special guests Rayon City Quartet play Jack Leg's in Nashville. There is no cover for this show.

Saturday, Nov. 6

- Johny Jackson's Soul Satisfaction plays 328 Performance Hall at 9 p.m.
- Butterscotch Bicycle plays 527 Main Street in Murfreesboro
- Saturday is college night at Faces. College students receive \$2 off cover charge with valid identification card.
- Sub-Method and DDT play Jack Leg's Speakeasy and Showcase at 152 2nd Ave. N. in Nashville. Tickets are \$4 for general admission.
- "Twelve Angry Men" will be performed by the Tennessee Repertory Theatre. Student tickets are \$12, and \$5 rush student tickets are available 30 minutes before the 2:30 p.m. show

Sunday, Nov. 7

- The Goo Goo Dolls and Tonic play MTSU's Murphy Center. Student tickets are \$10. Doors open at 7 p.m. and the show starts at 8 p.m.

Monday, Nov. 8

- Monday is Greek Night at Faces. The Greek organization with the most sign-ups by 11 p.m. (with a minimum of 15) wins a free pony keg.
- The Tennessee Repertory Theatre will host a week-long study of Shakespeare's Romeo and Juliet. Class size is limited to 20 students, and tuition is \$160. Classes run from Nov. 8 through 13. For more information, call 244-4878, ext. 101.

Tuesday, Nov. 9

- Limp Bizkit plays the Gaylord Entertainment Center. Special guests are Redman and Method Man. All tickets are \$29.50 and are available at Ticketmaster locations or by calling 255-9600.
- Faces hosts a pool tournament every Tuesday night. Also, they offer two-for-one specials on drinks.

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Dreamcast PlayStation
Brad's Game Corner
 Sega Genesis N64
 Old School Nintendo

Brad Whitaker / staff writer

'Grand Theft Auto 2' fun, but similar to first version

Welcome back to another edition of yours truly and his gaming corner. While waiting for November to roll around, I noticed things on the video game market have been a little dry as of late.

It will definitely be a November to remember, but what happens until then? Look no further, because earlier this week I was able to get my hands on a copy of "Grand Theft Auto 2."

I definitely was excited about this title, due to the fact the first "Grand Theft Auto" was such a blast to play.

For those of you who are new to this title, let me fill you in. "Grand Theft Auto" has you playing the role of a person that's trying to get the attention of the most powerful mob boss in the city. To do that, you can take on certain jobs criminals give you for money and reputation.

These jobs include drug running, planting bombs, drive-by shootings and blackmail, just to name a few. You start out on foot, but can easily "borrow" cars from passing motorists and use them to your advantage. It sounds easy, but too much of it will catch the attention of the police who will stop at nothing to put an end to you.

"Grand Theft Auto 2" is pretty much the same thing, but a few changes have been made to the game play. For starters, you can now go to work for different gangs that inhabit the city. And, like all gangs, they don't like each other. So, if you are doing a carjacking for one gang, a member of another will open fire on you.

A new respect meter has been thrown in to show you where you stand with the different gangs. High respect will land you more work for cash, and low respect will have gangs shooting at you whenever you come around.

The police also are much smarter this time around. If you

manage to evade the police for so long, they send in a team of S.W.A.T. members to help them erase you. If you manage to survive this fiasco, the military is then called in as a last resort. Trust me, going one-on-one with an Army tank is not a pretty sight, especially when you are driving a pick-up truck.

More weapons also are available, like a flamethrower and a silenced uzi. You can even have your stolen car repainted to lose the cops or have it customized with front-mounted machine guns. An option to drop mines also is available.

While playing, I caused such a ruckus on a street corner that the fire department was called in. I hijacked the fire truck, and then I began spraying bystanders with the water cannon that was mounted on top. I guess you could say this game has it all.

The only drawback to this game is that is you are looking for something different from the first "GTA," then you aren't looking in the right place. This game is more of the same. Of course, things have been added, but it all boils down to the main objective. It may be the same, but it sure is a lot of fun to play.

When was the last time you were able to run down annoying pedestrians and then hijack the ambulance when it arrived on the scene? Or drive around a big city deploring land mines at every stop light?

This game is definitely better than the first, and it will keep you entertained for many nights to come. I guess the trademark quality has is the lines of obscenities that come pouring out and the R-rated material.

Hey, they don't call it the underworld for nothing, folks!

Want my opinion? Buy the game - you won't be sorry.

Music review

Rage Against the Machine fights the power

Daniel Ross/
 staff reporter



The rap/metal genre has grown in popularity by leaps and bounds over the past few years. Bands such as Korn, Limp Bizkit and Kid Rock top the charts with their hybrid blend of hard rock guitars and hip-hop beats. However popular they are, they miss the mark set by the forerunner that is Rage Against the Machine.

With the Nov. 2 release of "The Battle of Los Angeles," Rage delivers what is expected of them. Therein lies the problem.

Everyone expects the same thing. "Battle" offers little new. It is filled with more Zach de la Rocha's rants, and - some would say - propaganda. Guitarist Tom Morello delivers more insane guitar genius.

If anything is different than their previous releases, it's the rhythm section of drummer Brad Wilk and the bassist with the ever-changing name, YtimK. The groove on this album is more prominent than ever.

Filled with head pounding numbers, "Battle" proves that no matter how much money a band makes, somehow they can still be angry. One often wonders when listening to the album how de la Rocha can still be so anti-capitalist when he has made millions from his anti-American stance. You've got to be pretty angry to spew the venom de la Rocha spews at his enemies. I wonder how most teen-agers in the suburbs can possibly relate to the Zapatistas' struggles that de la Rocha speaks about.

While there's no way I can agree with most of the lyrics, Rage Against the Machine offers so much more than rhetoric.

Morello's guitar is the real genius of this group. Not content to merely churn out the standard solos or riffs, Morello coaxes sounds from his axe that leave one scratching their head and wondering how a normal human being could ever turn such sounds into a song that would make every arena across the country break into a simultaneous mosh pit.

The sounds range from a moo of a cow ("Born as Ghosts"),

Harmonica ("Guerilla Radio") to a DJ scratching on the turntable ("Mic Check") and so many sounds that seemed to be influenced by early "Space Invaders" video games. Morello is arguably the only innovator on guitar since Eddie Van Halen came onto the scene in the late '70s. He turns his instrument inside out to discover unique sounds that are almost genius.

While many may not agree with everything that is being said on a Rage record, one cannot deny its sheer, unadulterated power. There is nary a chance to rest on this album. Every single song contains the pattern of intro riff/big sound/soft while de la Rocha raps/back to big sound. While this works well for Rage, a lesser band would never make it out of their garage playing this strict style. The only attempt

Rage makes to break the mold is "Sleep Now in the Fire." This actually appears to be Rage's attempt to make a song with real singing in it. But alas, it too reverts back to the standard formula.


Rage Against the Machine may not preach a popular message, but the medium through which it is delivered is one bright spot for hard rock. In a world dominated by Backstreet- N'SYNC- Spears-Boys, Rage delivers an album guaranteed to drive parents crazy and make young adolescent males weep with delight. I just wonder how long their career can last making the same album over and over again.

But, hey it worked for AC/DC.

My Grade: A+ and a sore neck.



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Horoscopes

By Linda C. Black
Tribune Media Services

Aries (March 21-April 19). On Monday, figure out how to get what you need and keep what you have. Secrets are important, starting Tuesday. Don't reveal them on Wednesday, either. Work hard on Thursday and Friday so over the weekend you can party like an animal & a cuddly one.

Taurus (April 20-May 20). Monday is a good day to form a partnership or to start a lawsuit. Tuesday and Wednesday are good for finding money. Travel on Thursday and Friday and visit a dear older person to repay a kindness over the weekend.

Gemini (May 21-June 21). Venus goes into Libra on Monday, improving your love life. Don't talk about it, though, especially on Tuesday and Wednesday. Consult a partner before spending on Thursday and Friday. Travel looks good over the weekend.

Cancer (June 22-July 22). Monday's good for romance; make a commitment then. Don't gossip about it on Tuesday or Wednesday; you could stir up trouble. Discuss a partnership agreement further on Thursday and Friday so you can make a financial decision together over the weekend.

Leo (July 23-Aug. 22). Take care of home and family on Monday. You get smarter on Tuesday, and you'll be lucky in love through Wednesday. Your workload increases on Thursday and continues through Saturday. You're not getting paid much, but finish the job anyway. Make commitments on Sunday.

Virgo (Aug. 23-Sept. 22). You're a quick learner this week, especially on Monday. Study finances then. Make changes at home on Tuesday and Wednesday. If possible, schedule your romantic interlude for Thursday through Saturday and do your chores on Sunday.

Libra (Sept. 23-Oct. 23). Money is a concern on Monday, but you get luckier then, too. By Tuesday, you may discover a secret that can help you advance. Keep it, especially on Wednesday and Thursday. Don't talk; listen instead. Fix things at home on Friday and Saturday. Save Sunday for romance.

Scorpio (Oct. 24-Nov. 21). You are powerful, decisive and good-looking, especially on Monday. On Tuesday and Wednesday, use worries about money as your motivation to make some. Keep a tight lid on secrets from Tuesday through Thursday. Master new skills on Friday and Saturday. Take care of family matters on Sunday.

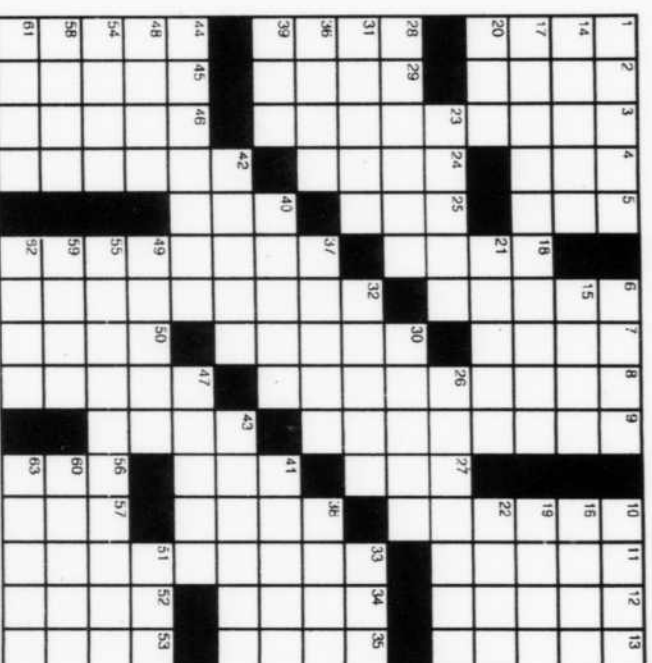
Sagittarius (Nov. 22-Dec. 21). Your hopes, dreams and fears are bigger than life on Monday. Relax. By Tuesday, you won't care quite as much. Keep your mouth shut on Wednesday. Gather info but don't blow whistles yet. Find ways to make money from Thursday through Saturday. Study on Sunday.

Capricorn (Dec. 22-Jan. 19). Try not to have too much fun on Monday. On Tuesday and Wednesday, a deadline looms. You're magnificent on Thursday and Friday. Your friends will help you get a lot done on Saturday, too. Do the bills on Sunday. Aquarius (Jan. 20-Feb. 18). If you're polite on Monday, you could win a prize at work. Celebrate your recent victory on Tuesday and Wednesday, but don't brag to avoid jealousies. Make something impossible happen from Thursday through Saturday. Save decisions and commitments for Sunday.

Pisces (Feb. 19-March 20). Learn how to make more money on Monday. Don't believe the gossip on Tuesday; check it out first. Watch for a way to advance in your career on Wednesday. Get together with friends to benefit the community from Thursday through Saturday. Think deep thoughts in a beautiful place on Sunday. If you're Having a Birthday This week, the power is yours this year. Use it wisely. Nov. 9: Increase your income through work and wise planning. Nov. 10: Wealth is your objective this year, and a surprise is in store. Nov. 11: This could be the year you go back to school. Nov. 12: This year master new skills & a few old ones, too. Nov. 13: Build a solid future on your past this year. Nov. 14: Home and family beckon this year. Provide well for them, and you'll reap rich rewards.

Don't look so glum, John. Just go give your mom a hug and everything will be cool.

....and what are you doing??? Don't worry John will be fine. You should go hug your mom, too.



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11/3/99

- ACROSS**
- Greek fable
 - Struggle for breath
 - McCartney's instrument
 - Asparagus unit
 - vera
 - Calcium oxide
 - British sculptor
 - On a cruise
 - Shill
 - Change to fill
 - Body loss
 - Grand sagas
 - Horse leaders
 - Deed holders
 - Impressionist painter
 - Aluminum silicates
 - Highland hillsides
 - Female swan
 - March time
 - Surprise attacks
 - Airplane head
 - Actor Knight
 - Walks to and fro
 - Pepsi and Coke
 - Hearts and diamonds
 - Come to fruition
 - Walk awkwardly
 - Philosopher
 - Kierkegaard
 - Possess
 - Really miffed
 - Positive vote
 - & others
 - Number of Luther's theses
 - Head of the class
 - Entryway
 - Art holder
 - Part of B.A.
 - Coasted on a slippery surface
 - Squeeze

- British jails
- Plenty
- Poor losers
- Groups of equals
- Criticizes severely
- Crowd break
- Engage in mudslinging
- Cloth
- Connections
- Apple PCs
- Garden vegetable
- Tax grp.
- "Viva ___ Vegas"
- Overlook
- Expansive
- Helps with the dishes
- Of pathogens
- Stately Polish dance
- Biblical twin
- Bird abode
- Balustrades
- Fourth little

S S E R U D Q I T S S L R V
 T E S V A E J L V G L S E B
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 S S V B D S V G D O S S E V

- DOWN**
- Pale
 - Edgeless sword
 - Given life, e.g.
 - Paddle
 - Nose into
 - Piggy's fare
 - Bar in Belgravia
 - Ford or Dodge
 - Refines ore
 - Dove or Donne
 - Biblical land
 - Bigot
 - Nautical call
 - Spirited mount
 - Against: pref.
 - Actor Montand
 - Marine shockers
 - You betchal
 - Much removed

